



IDEA 2

Innovation

Award-Winning Industrial Design

Industrial Designers Society of America

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Award-Winning Industrial Design

idsa

Industrial Designers Society of America



Library of Applied Design

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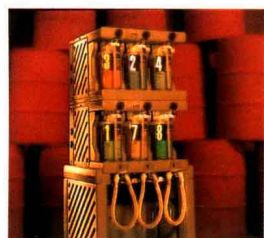
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designing for the
Consumer



10



designing for
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design



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Dedicated to industrial designers:

Their innovation makes the world a little better each day.

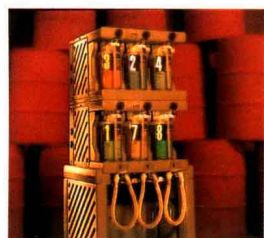
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elcome to the future. The designs shown on the following pages provide a glimpse of what lies ahead for designers and for the rest of us.

Give yourself the freedom to wander through these pages. Take the time to settle on images and concepts that you find especially interesting. Ideas and images are presented in a loose format that invites the same reflection and quiet appreciation as a gallery or library. You will learn something new every time you return.

I encourage you to look beyond the visual designs to the thought behind each idea and innovation. Design is changing. Art and information are converging to create products that are useful and human.

Design is expanding. Visual detailing is becoming a smaller and smaller part of what design is all about. Designers are going beyond product appearance to become more involved in function and process. Designers are working with the *soul* of the product.

This change in focus is documented here. From tire treads to automobile engines, designers are starting to shape products in new and unique ways. Our work product is gradually shifting from drawings and images to concepts and ideas. We expect this trend to continue.

“In modern
design,
information is more important
than art.”

“Good design
adds value
without adding cost.”

“Fit, form,
function and fun.”

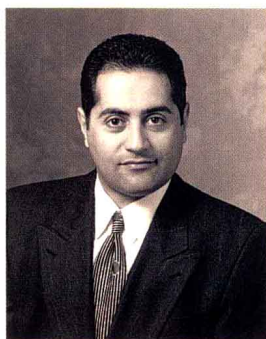
Yesterday, designers were asked to create image.
Today, we are expected to create value.

The accelerating pace of technological change is creating a related need for humanity. The concept of *product personality* is taking on new meaning and value in a world that seems a little bit less personal everyday.

The human side of design should not be forgotten. From ease of use to *products for everyone*, designers are renewing their commitment to the people at the end of the process: customers. Products are more than *things*. Products are human experiences.

“Informed
creativity.”

The work shown on the following pages is the result of art, effort and information. Enjoy your journey through these pages.



SOHRAB VOSSOUGH

PRESIDENT, ZIBA DESIGN, INC.

Foreword

If there is one idea that captures the American spirit, it is innovation. I mean that term in its broadest sense, in the sense of finding a solution in order to better the situation. It finds its expression not only in technology and products, but in how we think of ourselves and how we act as a society.

Unlike all other civilizations, we are convinced that any obstacle can be overcome, any ill cured, any goal achieved. It's not the work ethic that is uniquely American. It is this idea that, if only we apply enough ingenuity, we can walk on the moon, cure cancer, end war and feed everyone. If we haven't cured cancer yet, we have fueled a technological revolution that has spurred economic activity for more than a century.

We are relentless in our pursuit and celebration of innovation. We lionize it in movies, books and articles. We pride ourselves on leading the world in research. (Not in the amount of money we invest, but in the breakthroughs we achieve.) We are even beginning to nurture it from the cradle up through educational programs that help children apply their innate creativity.

Clearly, we are not the only country that is innovative. Too many breakthroughs in too many other countries prove that. But only in the US has innovation—or invention—been raised to the level of Muse.

In the heart of every industrial designer lies a longing to innovate, to design a better mousetrap and catch the brass ring of success. Entrepreneurship based on innovation is an idea that makes every industrial designer's pulse race.

It is no coincidence, then, that innovation has always topped the list of criteria by which jurors evaluate entries in the Industrial Design Excellence Awards program. Whether the innovation is as grand as a completely new product or as small as a better handle, innovation is the special quality that, even more than aesthetics, the jury looks for in winners. And that has held true in every jury since 1981.

Although innovation is not unique to industrial designers, industrial designers have a special brand of innovation born of a facility for making connections between disparate things. Consider the idea of applying the inflatable bladder technology from the medical industry to the problem of making a sneaker—and later a baseball mitt—fit better.

Design innovation may entail breaking with visual stereotypes or eliminating screws or using a new material. It almost always helps to improve functionality by making a product comfortable, easy and pleasant to use, safe and durable. In the past few years, the need to design products that are ecologically responsible that use less material or recycled material, that are easy to service and then disassemble for recycling—has emerged to fuel design innovation.

The climate for industrial design innovation has improved over the past few years as US business has become more aware of this ingredient in achieving customer satisfaction. And that improvement will escalate in the next few years, as the US moves to a predominantly civilian economy and away from the heavy investments in military spending of the past 50 years. Opportunities for including industrial design in the effort to develop commercially viable products will accelerate through such efforts as TAP-IN, a federally funded program in which IDSA will connect industrial designers with manufacturers, federal laboratories and regional technology transfer centers. This view of industrial designers as contributors who can conceive of new and different applications for technology will help US industry transition and regain the competitive edge.

Other developments, currently in their infancy, promise to burgeon into policy-level recognition and institutionalization of industrial design. Congress is looking at a bill that would establish a US Design Council in the US Department of Commerce, and the National Endowment for the Arts has developed a proposal for a White House Council on Design. If implemented, the two bodies will put design where it has never been before, institutionalizing it in positions of power and influence. Regardless of the ultimate outcome, the very fact that these measures are under discussion at the highest levels of national policy will produce valuable connections and opportunities for participation that never existed before. The result can only be more well-designed products and greater product innovation.

And so it is timely that there be a book devoted to the celebration of design innovation. Given the preeminent position held by innovation in the criteria of the Industrial Design Excellence Awards (IDEA) program, that competition provides a wonderful source of material for such a book.

The designs in this book have won either a Gold, Silver or Bronze award in the 1991, 1992 and 1993 IDEA competition. Sponsored by the Industrial Designers Society of America and *Business Week* magazine, the IDEA program was developed in 1980 with funding from the National Endowment of the Arts.

One of the tenets of the competition has been for jurors to objectively evaluate each entry using carefully crafted, published criteria of excellence. Those criteria have evolved in the past few years to encompass ecological responsibility. The five criteria are now: design innovation; benefit to user; benefit to client/manufacturer; ecological responsibility of materials and processes throughout life cycle; and visual appeal.

Every entry is rated by a juror on how well it achieves these criteria. Those entries with the highest scores become the finalists that the juror presents to the jury as a whole, recommending each for a level of award and explaining the rationale. The jury discusses these recommendations and votes on the level of award, if any, to give to each finalist.

Over the years, the Industrial Design Excellence Awards program has earned an unsurpassed reputation for objectivity and credibility. The tools used by the jury are an important part of its credibility. Although for logistical reasons the actual products are not submitted, the entrants are asked to supply photos and videos of the products in use, along with schematics, exploded views and summaries of related research. In addition, the entrants provide essay answers to questions that ask for descriptions of the design problem and its solution, relating these to the criteria.

The jury itself is made up of nationally prominent US industrial designers who waive the right to enter the competition in the year they serve on the jury. This dedication to helping their profession find and celebrate excellence reflects the commitment, activism and volunteer spirit of IDSA's 2,250 member

S IDSA is a nonprofit organization dedicated to improving industrial design knowledge and to representing the profession to business, government and the public. Established in 1965, IDSA today serves

the profession by publishing a directory, journal and newsletter; holding national and district conferences and chapter activities; reaching out to the press and government and educational institutions; and conducting the IDEA. Its committees address such far-reaching topics as diversity, universal design and ecological responsibility, and its sections provide information in such diverse areas as women in design, human factors, visual interface, housewares and furniture.

With innovation so central to all the winners, it is only appropriate that this book itself be somewhat innovative. In an unusual departure for such a design book, each of the designs have descriptive text. The Gold winners, in particular, are presented with design problem, solution and results. The book is organized with Section I devoted to Designing for the Consumer; Section II devoted to Designing for Industry; and Section III devoted to Environmental and Packaging Design.

As with any broad area of human endeavor, innovation is not always wonderful. Sometimes an improvement in one area brings with it an unexpected problem in another. Big, oval handles are easier to grip but use more materials, pitting benefits to the user against ecological responsibility.

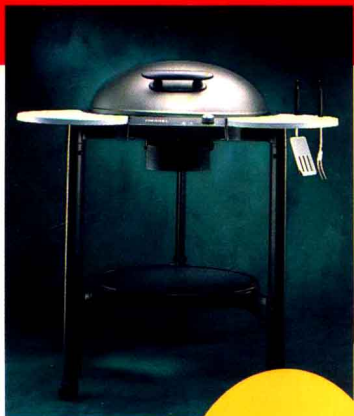
This book celebrates innovation but cannot address all the implications of its many occurrences. Sometimes you simply have to sit back and let the wonder of human ingenuity and its boundless optimism woo you. Enjoy!



KRISTINA GOODRICH

SENIOR DIRECTOR OF EXTERNAL AFFAIRS, IDSA

Introduction



designing for the

Consumer



EZ ROUTER™

DESIGN OBJECTIVE

To improve router performance, simplify depth adjustment, enhance product features, and extend the router's service life.

DESIGN SOLUTIONS

The MicroDepth adjustment ring concept allows full depth adjustment simply with one revolution of the ring. Designed to interlock with the motor housing and the base, the MicroDepth ring prevents the motor housing from slipping during depth adjustment, especially when used with a router table. Comfortable handles and a convenient switch location further improve this router over its predecessor.

RESULT

The EZ Router's design radically improves such user concerns as ease of use and safety. Compared to other routers, it is dramatically less cumbersome.

OTHER AWARDS

—Sears Product Innovation Award

"The router's central, visual theme—the red ramp—immediately tells the user where and how to adjust the cutter depth.... This is design—not just styling."

JUROR STEPHEN HAUSER, IDSA



DESIGNERS

Bob McCracken, Dave Beth of
Ryobi Motor Products Corp.;
Jim Watson, Karen Wilk, Alex Chunn of
Industrial Design Associates

CLIENT

Sears Roebuck & Co.

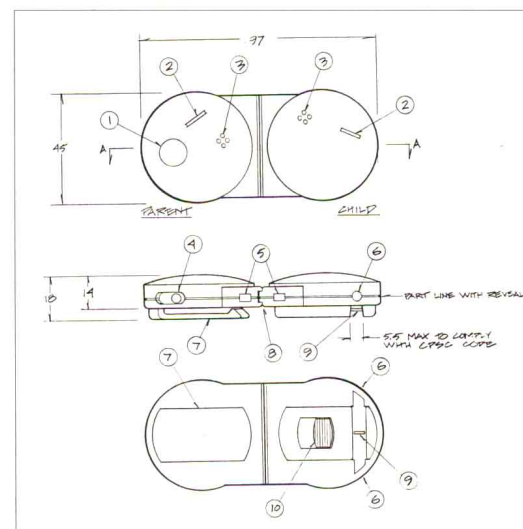


"The BeeperKid demonstrates the powerful benefits that the industrial design process can offer. The client provided the technology and relied on the industrial designer to provide the idea for the product's form and how it should be used."

JUROR LIZ POWELL

"...The design is metaphorically and functionally ingenious: at home both parent and child disks live together as one on a recharger pedestal and click on automatically as they are pulled apart."

TIME, JANUARY 4, 1993



DESIGN OBJECTIVE

To design a product that signals the parent when a child wanders too far away.

DESIGN SOLUTIONS

When the parent and child units are removed from the recharging pedestal and separated, the system automatically turns on and the monitoring begins. This integration of the on/off switches with the interlock makes the units foolproof for the parent and childproof to the kid. The recharging pedestal, which eliminated the need for batteries, adds convenience, reliability, and safety.

RESULT

When a child goes beyond a certain distance, an alarm sounds on the parent's device; then the parent can sound a signal on the child's device, a beacon for locating the child. Originally manufactured for market release in 1992, the revised product, with a unique technology licensed by the military and previously unavailable to commercial business, was scheduled for release in August 1994.

OTHER AWARDS

-Time, The Best of Design of 1992
-Electronic Industries Association,
Innovations '92 Award

